

**DRAFT MINUTES**

**RLOP Executive Minutes**

November 13<sup>th</sup>, 2017 6:09pm

**Attendance:** Tom, Patricia, Jamie Santano, Sarah, Denis, Erica, Aggie, Tanya LaFond, Karen, Don, John Greene

**Regrets:** Barry

**Absent:**

<b>Topic</b>	<b>Discussion/Motions</b>	<b>Action Needed</b>
<u>Adopt Minutes:</u> <ul style="list-style-type: none"><li>September 11<sup>th</sup>, 2017</li><li>October 16<sup>th</sup>, 2017</li></ul>	<i>*Patricia moves to accept the minutes from September 11<sup>th</sup>, 2017. 2<sup>nd</sup>: Aggie. All in favour (AIF).</i> <i>*Tom moves to accept the minutes from October 16<sup>th</sup>, 2017. 2<sup>nd</sup>: Denis. AIF.</i>	
<u>Reports</u> 1. Treasurer	<ul style="list-style-type: none"><li>Opening Balance (September 30<sup>th</sup>, 2017): \$1,282.83 Revenue: \$2,221.32 Expenses: \$77.28 Closing Balance (October 31<sup>st</sup>, 2017): \$3,426.87 Savings Account Balance (October 31<sup>st</sup>, 2017): \$10,015.74</li><li>Patricia will open an additional savings account for us to have a dedicated account for Hall maintenance. It was decided a few years ago to set aside 15% of show profits. It will be easier to keep track of these dedicated funds if we have a separate account.</li><li>Finding a Wife for Gino budget attached at bottom with Producer's Report</li></ul>	<b>Patricia</b>
2. Costume Department	They made almost \$650 on the costume sale. There was still a lot of leftovers after the sale which Patricia and Janis have been trying to unload at local thrift stores.	
3. Orchestral Committee	N/A	
4. Policy & Constitution Committee	It was decided that we will have to have a dedicated meeting for this in the new year. We would like to look over the Membership Criteria, Membership Dues and the RLOP's mission.	
5. Membership Engagement Committee	<ul style="list-style-type: none"><li>Our first membership night is Thursday, November 16<sup>th</sup> from 7-9pm. Denis will host and karaoke night.</li><li>December membership night will be Thursday, December 14<sup>th</sup> from 7-9pm. Patricia will host a script reading of 'A Christmas Carol'.</li></ul>	
6. Show Planning Committee	They are currently working on putting together a few different surveys using Survey Monkey.	
<u>Hall Issues</u>		

1. November Maintenance Binder	<ul style="list-style-type: none"> <li>• Check the furnace filter. Tom will do.</li> <li>• Sue Buckley will come in to clean the bathrooms and vacuum the floors in prep for our membership night. Thanks Sue!</li> </ul>	Tom
2. Hall Repairs a) Furnace	<i>Tabled</i>	
b) Support Post	<i>Tabled</i>	
<u>Productions</u> 1. Fall Show 2017	<ul style="list-style-type: none"> <li>• Tanya LaFond and Jamie Santano both attended the meeting to give final-ish reports on Gino. They are attached at the bottom of the minutes.</li> <li>• It would be smart for us to do a 'how to' for the liquor license. Because we had minors present (as servers and in the audience) we need to have a public license, which is more expensive. The recommended amount of liquor when filling out the form was way more than what we would need, so in future, we should ask the folks at the liquor store what they would recommend.</li> <li>• We need to create accounts at vendors and provide the Producer(s) with this list. We also need to have a prepaid debit or credit card for Producer's to use. This should NOT come out of the Producer, Director or any other Production Team Member's pocket.</li> <li>• We discussed the pro's and cons of producing Gino for one night at The Bailey Theatre in Trail. *Proposal presented by Jamie Santano in her Directors Report* <i>*Sarah moves we perform Finding a Wife for Gino at The Bailey Theatre in Trail for one night in February pending the approval of the new budget to be submitted by the Production Team. 2<sup>nd</sup>: Denis. AIF.</i></li> </ul>	
2. Trail by Jury	<ul style="list-style-type: none"> <li>• Denis would like to show us the court house so that we can get an idea of what the show will look like. We will arrange a time hopefully in December.</li> <li>• Although they still don't have the approval to use the courthouse, they would like to get started ASAP, as this show has tricky music. They are waiting to hear back from a potential Director, but have not found a Musical Director yet.</li> <li>• Budget still needs to be created for board approval.</li> <li>• They would like rehearsals to start in January.</li> </ul>	
3. Spamalot 2019	We need to get started on this show right away as well. We need to start the fundraising process. We also need to find a Musical Director or we will have to do the show with canned music. First production meeting will be Wednesday, January 3 <sup>rd</sup> at 6:30pm.	
<u>Ongoing Business</u> 1. Insurance	It was discussed that we need to negotiate a better deal. We are paying for items that we don't need and this plan is too expensive	

	for us. We will pick a date to do the hall inventory at our December meeting.	
2. Sound	N/A	
3. Grants	<ul style="list-style-type: none"> <li>• Karen brought in a list of grants that the Trail Arts Council receives and how much they receive. It is a well detailed list that we may be able to utilize ourselves. We need to start by creating a business plan for the organization.</li> <li>• We were granted \$2,000 to pay for the engineering report which Denis applied for. The next application date is in February where we can apply for a grant to have the work completed.</li> <li>• Denis has started a list of grants with dates. He will email it to Sarah and Erica so they have it on file.</li> </ul>	<b>Denis</b>
4. Laptop & TV Screen	<i>Tabled.</i>	
5. Canada Helps	Karen is willing to take this on for Sarah.	
6. Website	<i>Tabled.</i>	
7. Electric Piano	<i>Tabled.</i>	
8. President's Binder	<i>Tabled.</i>	
9. Hall Photos	<i>Tabled.</i>	
10. Production Policy Manual	<i>Tabled.</i>	
<u>New Business</u>		
1. Fundraising	<i>Tabled.</i>	
2. Board Development Workshop Report	Karen attended the Board Development Workshop held in Nelson. Report attached at bottom of minutes.	
3. Rekindle	<ul style="list-style-type: none"> <li>• Rekindle is Saturday, December 2<sup>nd</sup>. We will carol around town and sing during the Christmas tree lighting. Rehearsals will be every Wednesday starting at 7pm. Erica has sent out an email and has put notifications up on Facebook.</li> <li>• Patricia suggested we consider making and selling wreaths and garlands as the group who usually does it will not be able to this year. It is probably too late to organize it this year, but it would be a good idea for a future fundraiser.</li> <li>• The Rekindle Committee is looking for an indoor space for carolers to perform. Our space would work well, but we would need a sponsor who is willing to stay at the Hall. We could sell hot drinks.</li> </ul>	Patricia
<u>Next Meeting</u>	Monday, <u>December 11<sup>th</sup></u> starting at <u>6:00pm</u> . Additional dates: Monday, January 8 <sup>th</sup> , 6:00pm.	
<u>Adjourned</u>	8:48pm.	

## Director's Report – Jamie Santano

So, as I have been basking in the afterglow of Gino's success I have been thinking about a few things. Mainly about the RLOP and my place in it. I have worn many hats in this organization. My first love being on the stage singing and acting whether in the chorus or a main role - although the character roles are my favourite. A member of the executive - I was first on the executive when Babs was president. A very long time ago. Grace Harry was past president. So that gives you an idea of the timeline. I was also on the executive with Tanya as president. This should've been my most under appreciated time - as I am sure you are all aware being on the executive is a thankless job.

Then I became a playwright. My first show Not Now Maybe Later took place at a time much like this one. The RLOP was on the verge of extinction. That show made well over \$5000. My thanks for that one was to have the executive not pay me but pay Joe for a show that didn't do half as well - don't know exact numbers. So, for my second show - Get a Clue, I charged royalties for my script. Once again, we raised thousands of dollars for the organization. My thanks from the executive that time was to have my keys taken away. I no longer could access scripts to better my craft. I was actually told that too many people had keys to the hall and were using it as their personal space and therefore they were changing the locks and I didn't qualify. The person who said that is gone now but for the last 8 years I have not felt like a valued and welcome part of this organization. And there have been times during this production when I have been once again made to feel like an outsider, an intruder in this hallowed hall. And I know I am not the only one. Removing people from email lists, taking away voting rights. It built up a lot of resentment from people like me who once truly loved this organization. I am here and saying these things because I love this organization.

I think we can MAKE THE RLOP GREAT AGAIN. Not that I want to quote the orange president from next door. But that should be on hats. And I think I have opened the door to that. Gino opened that door wide! So, while I may not be here cleaning this hall or shovelling the roof my role in the organization seems to be money maker. And I'm not saying that to be arrogant. I'm saying it because it's true.

So at the request of many people who never got tickets to Gino because it sold out I am proposing bringing Gino to the Bailey. But only for one night. But my royalties have changed. My royalties are now 10% of ticket sales. So, if we sell 500 seats at \$20 a ticket that's \$10000 for the RLOP which is 1000 for the libretto. I feel this is fair because I have proven not once but three times now that my shows make money and put bums in seats. But we book it now and we advertise now. Start selling tickets now. And the decision needs to be made tonight - let's not waste time deciding. Let's get the word out there. We book the Bailey ASAP. As well, it's time for the RLOP to ride on these coattails. We should announce next year's main stage show when we do Gino at the Bailey. And it better be a big grandiose production. If we can tell them we are doing a Broadway show we will gain that audience next year. So, you have a few months to firm up the show and get a production team in place. If you build it, they will come.

## Producer's Report – Tanya LaFond

We, the production team of Finding a Wife for Gino., appreciate the executive support we received from Sarah, Erica and Denis, who worked to maintain and actively encourage open lines of communication throughout the production. We'd also like to thank Janis and Patricia for their help with serving on Friday and Saturday, and special thanks to Patricia for returning the recycling for us.

As my last act of Producer for this run of Finding a Wife for Gino, I would like to impart some words of wisdom. Please take this advice in the spirit it is given, as guidance, not as criticism.

I would not want anyone on the board or in the membership to feel unappreciated or unacknowledged for the hard work they put into this organization. On the same token, I feel that production team members should not walk away feeling undervalued.

Everyone in a production company brings their own particular skill set to the organization, and the RLOP cannot function without every one of those individuals who are willing to bring their passions and talents to the table. I appreciate that we have been given a voice at that table, once again.

I want you all to know that we do recognize and remember all the hard work this board puts in for the sake of the company. We have been there and know how difficult it is to juggle the many hats you are required to wear.

I would not want anyone who puts in hard work and dedicated efforts to feel taken for granted, but in my experience the board often has a short-term memory and all too soon they often forget the hard work and dedication of the people who have gone before. The surest way to lose a member is to make him or her to feel like a second-class citizen, whose knowledge and skills are not required nor even necessary to continuation the organization. In my experience, this happens all too often to often in the RLOP, particularly with Directors. People are spread thin from shouldering the burden of the load, and then they feel their efforts go unrecognized.

Every role in the RLOP is integral to the success of a production. No more should the company take for granted the value of the director than the director should fail to recognize the value of each and every member of the cast and crew. At times, we may have contrasting ideas, visions, agendas and egos which get in the way of a successful, happy and healthy show. I am grateful for the receptiveness of this board who are open to working on and resolving such conflicts, as it is very important to maintain mutually respectful positive working relationships with every member of the company in order to have a healthy, functional membership.

A former RLOPer once said that production team members and the RLOP executive wear too many hats. As the President and a longstanding board member at the time, I took great offence to this, as I felt it was a direct attack and criticism upon the executive and

production team's efforts. We wear our many hats out of necessity, as there are not always enough heads to fulfill the many roles necessary to launch a production, as you all know all too well. And let's face it, some of us have control issues, so it's not always easy to let go of the reins completely.

They say if you want a job done well, you have to do it yourself. So, it's easy to fall into the role of micromanaging a production and taking on more roles than we have the time and the mental energy to handle, which leads to a high rate of burn out in the company.

But after standing back and thinking about this for many years, I've come to realize that Grant was right, and that perhaps he was not criticizing us at all but just giving some good, sound advice when he said that "doing the same thing over and over again and expecting different results is the definition of crazy."

I followed Grant's speech up with the proposition that "a house divided against itself would fall". And this has been a long uphill battle we are fighting to this day. Many times, we have been close to the brink of bankruptcy and many times the RLOP executive and the production teams have managed to scrape through

by the skin of our teeth in order to rebuild the RLOP from the ground up. Where we are right now is nothing new. But I strongly feel that this board has a vision for the future of the organization, which pays homage to the past while being open to the notion that there are some things that need to change if we are to continue as an organization.

Sometimes, it's important to listen to those who have come before and to ask why it has always been done this way instead of throwing the baby out with the bath water. It's also important to realize that some things need to change in order to maintain a functioning organization.

I strongly believe that despite any differences of opinion we may hold that everyone on this board and everyone in the active membership has the best interests of the RLOP at heart.

In an ideal world, a world in which there actually are members knocking at the door to fulfill all the many roles necessary for a successful production, there is another saying: one person – one job. The reason we should try not to wear too many hats is not because we aren't all capable and passionate people who have many talents and skills, but because if we spread ourselves too thin, things will fall through the cracks, and we will be left feeling burned out and taken for granted. Although this is not a luxury we can always afford, it is best to have every production role filled by a different person.

And we can all agree that a functioning, healthy and cohesive production team must be able to trust the members of our cast and crew to know and perform their roles and responsibilities without having to be micromanaged. And yes, sometimes it's not easy to let go of the illusion of control, but production members will never hone the necessary skills to perform these roles if they are not afforded the trust to do so in the first place. Therefore, there is a certain chain of command that must be followed in theatre.

It is the job of the Producer to speak to all financial issues and concerns of the show, to create and enforce an approved budget, and to make financial decisions in relation to the budget in a close working relationship with the Treasurer.

Producers should construct a budget with the maximum amount you will need, but make sure everyone on the team knows we are trying not to spend the minimum.

The Producer and Director must be able to work together in a mutually respectful working relationship. If the Producer is not a member of the RLOP executive then there must be at least 1 executive member who will function as the Executive Producer with the authority from the board to speak to financial issues in relation to the budget and that person must have the authority to make decisions for the show on behalf of the RLOP.

The RLOP Executive is the financial backer of the show. Executive Producers work as liaisons between the Executive and the Producer. Executive members speak to production team through the Executive Producers. Board members ask questions through the Executive Producers and the Producer and do not directly approach the Director with financial questions or concerns in relation to the budget or other production related issues. Executive Producers approve and enforce the budget as submitted by the Producer to the Executive, and you speak to financial issues and concerns.

All expenditures for the show must go through the Executive Producers and the Producer. No one has spending rights for the show without the Producer and Executive Producers' approval. Only heads of teams - Directors, Sound/Lighting, Props, Head of Set Construction should be spending on behalf of the show with said approval. All expenditures must be in the board-approved budget.

The Treasurer must play an active role in this process. If the Treasurer cannot be an active production team member, someone with the authority to issue cheques should be a member of the production team in some capacity (hence the Executive Producer), and this person must work closely with the Producer. All expenses for the production should go through the RLOP account. By no means should the production team have to use ticket money to cover the costs of the shows. This creates a logistical nightmare for both the Treasurer and the Producer who must keep track of all money coming in and going out. The organization should have a paper trail of all transactions.

The Finding a Wife for Gino budget was never approved by the RLOP Executive, and unbeknownst to the production crew, the RLOP was on a spending freeze. This absolutely cannot happen during a production. The Director should not be the one taking the financial risk of the show. If the Director has the means to finance the entire show, she does not need the RLOP. Had Jamie known she would be asked to front the money

for this show, she might have reconsidered bringing it to the RLOP Executive and might have produced it herself; therefore, she would have gained all the profits. Jamie has given the RLOP a huge gift by bringing you this show. And it is our job to show her the appreciation and gratitude she deserves.

The Director has complete autonomy in relation to the Artistic Vision of the show. It is best to allow your directors to choose their own shows, shows they are passionate about. As an Executive, you approve the show and approve the Director's vision for the show. But it's best to find a Director who wants to direct a show they are passionate about, rather than to approve a show then search out a Director. You will always have a better quality of performance when the Director is passionate about the show that is chosen.

The Music Director should function as an equal partner to and work in a close mutually respectful working relationship with the Director. The Director is responsible to give the Music Director what they need in order to realize the musical technical requirements of the show. The Director should take the Musical Director's opinions and musical expertise into consideration when deciding all matters related to the music of the show, and the Music Director should be a partner in casting the play in its entirety. However, the Director has the final say in relation to the artistic vision and considerations of the show. It is always best when the Director and Musical Director's visions are aligned.

The Stage Manager answers directly to the Director. They construct the rehearsal schedule together in a close working relationship. To launch a musical, the rehearsal schedule should be constructed at first around the technical needs of the Music Director, then the Director. There should be rehearsal times and dates which focus on music and acting/blocking separately. The Music Director should never be kept waiting on a Director during the blocking stages of the show. However, it is best that the Director sit in on music rehearsals to answer to the artistic vision of the play.

Cast and crew must follow and respect the chain of command. Cast communicates safety and stage concerns through Stage Manager to the Director, and financial concerns to the Treasurer and Producer. The Director should not be approached by cast or crew members with concerns related to anything other than their role and responsibilities as members of cast and crew in relation to the stage. It is not the Director's responsibility to produce the show or to put together the production team. Directors often come with a cast and crew they prefer to work with, and often a Producer, but it's not the director's job to find the people to fill these roles. This job falls onto the Producer.

The Props and Costumes Managers speak to Director on behalf of cast and crew members. The Costume/Props Managers, the Technical Director and the Director should work closely together to make sure the costumes, properties and technical requirements reflect the Director's vision. The Director has the last

word regarding all costumes, props, set pieces and technical elements of the show in relation to the artistic vision of the play, but it's not the job of the Director to create props, costume, lighting or sound plots.

All crew and cast members should work closely with the Director to meet the requirements of the show in relation to the director's vision, and cast/crew members should not overstep their roles without approval of the Director and/or Producer. Props lists, costume lists etc. must be pre-approved.

Costume/props/makeup/set construction supplies should only be purchased with direct approval from Director and Producer.

It's preferable when actors work to find their own costume items and handheld props as early as possible. If they cannot locate said items, they should speak to the Costume/Props managers, who is working to realize the Director's vision.

It's always advisable that a Publicity Manager be assigned to a show as publicity should be its own job. Promotion and budgetary concerns and constraints, rental and rehearsal expenses, should not fall onto the Director, and these should all go through the Producer. Word of mouth is best form of advertising and the most cost effective. Try to find free advertising wherever possible, and encourage your cast and crew to sell the show through talking to friends and family and through social media.

Finally, big named plays and well-known playwrights will always attract an audience, so don't be afraid to take the risk nor to spend the money on a big show. Choosing a show because the royalties are cheap is not always the best way to go. It's difficult to sell an unknown play unless the audience already knows the playwrights body of work.

I think the most important advice I can give you when choosing your show and your production team is to make sure you trust the people you work with, and make sure everyone understands their roles and responsibilities. I understand the difficult and tedious role you play in this organization and by no means do I intend to undermine or undervalue your authority or your service to the RLOP. But it takes a village, and we must function as a cohesive unit in order to keep this ship afloat. It is most important that members of a production team and the executive keep the lines of communication open, and that we work together to resolve conflicts in a diplomatic fashion. As well, it's good to keep in mind that we are all working for the betterment of the company. If we remember that then we are already working upon a common ground.

### Board Development for Non-Profits – Karen

October 27 & 28, 2017

Presented by Val Mayes — [valleymayes@gmail.com](mailto:valleymayes@gmail.com)

The workshop was run by Val Mayes, an experienced presenter and member of several local boards. There were directors of non-profits from Slokan to Creston to Rossland. Most were from Nelson.

Topics covered included the stages of growth of a non-profit board; recruiting, orienting and retaining Board members; the BC New Societies Act; leading effective meetings; Roberts Rules; committees; leadership.

The major take home message was “Get educated” about Board responsibilities. Recommended websites: Charity Village [www.charityvillage.com](http://www.charityvillage.com), Volunteer Alberta [www.volunteeralberta.ca](http://www.volunteeralberta.ca), The Board Cafe [www.compasspoint.org/boardcafe](http://www.compasspoint.org/boardcafe)



The Columbia Basin Trust offers great support to non-profits, on the principle that if they're going to give hundreds of thousands of dollars to non-profits, they need to make sure these non-profits are well run. We can use their resources. There are online webinars, and we can register for workshops and possibly even engage the services of one of their advisors. Columbia Basin Trust: <https://ourtrust.org/our-work/community/non-profitadvisors-program/>

A lot of what she spoke about we already do. Below are some points which I think the RLOP should consider: New BC Societies Act — In addition to bringing the Constitution in line with the new Societies Act requirements, we can use this opportunity to ensure our by-laws are applicable to present day situations e.g. email/electronic votes (must be recorded in Board Minutes); quorum may include electronic participation (in which case that has to be stated in bylaws). This may also a good time to look at writing down the Policies and Procedures of the RLOP. Our membership forms must now have "I agree to receive email."

Val also suggested that membership forms include our vision, values and mission statement so that when someone signs the form, they are attesting to their support of the RLOP's values.

We should clarify what silence means in email discussion. Does it mean agreement/ disagreement/ my Internet is down?

There are efficient ways of doing things, and there are ways that waste time and energy, especially in meetings. Establishing a regular procedure will help move things along. Written reports should be sent to Erica for distribution to Board members a week in advance of the next meeting (unlike this report, which is landing in her lap a day before). The Chair (and Val suggested rotating the Chair duties among all Board members) should send a call for agenda items before the agenda is set. The agenda, minutes and reports should be sent well ahead of the next meeting so that everyone has time to read the materials. And all Board members are responsible for reading the papers before the meeting Agenda items can be classified as items for information (such as this report), discussion (e.g. members nights), decision (deciding on a mainstage show) or action (signing a contract), to keep discussions focused. It may be necessary to appoint a timekeeper.

This is only a summary of what was presented during the workshop. Any Board member who wishes to learn more can treat me to a cup of coffee and we can chat.